Spanish Art

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Spanish Art and Toledo, Ohio

Visitors to our city and the Museum often are intrigued by the fact that Toledo, Ohio, and her ancient sister-city, Toledo, Spain, share the same name. The reason for the adoption of the name is lost in the past. One of the popular stories states that the two towns of Vistula and Port Lawrence were combined as one and named by Willard J. Daniels, a merchant, because he had "derived some knowledge from historical reading of this old capital of Spain," and because there was no city on this continent having this name (H.S. Knapp, *History of the Maumee Valley,* page 560).

However the name was chosen, the Museum has a continuing interest in Spanish art that began when its founder, Edward Drummond Libbey, bought his first painting by a Spanish artist in 1915. It was the *Man with a Wine Glass* by Velázquez, which is still today one of the Museum's most popular pictures. Since that time, the collection of Spanish art has grown considerably. The article accompanying the illustrations was first published in the leading Spanish art historical journal, *Goya,* July-August, 1962. This is an English translation of the article written in Spanish by Millard F. Rogers, Jr..

Toledo, Ohio, the American city sharing the name with her illustrious ancestor in Spain, is justly proud of the artistic heritage of the great Spanish painters. It is indeed fitting that The Toledo Museum of Art collection contains important and beautiful works by many of the great Spanish artists.

Otto Wittmann, Director

Spanish Art

THE TOLEDO MUSEUM OF ART

Founded by Edward Drummond Libbey

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(Cover) DOMENIKOS THEOTOCOPOULOS, called EL GRECO (1541-1614). *Christ at Gethsemane.* (Detail) Oil on canvas. $40^{1}/_{4} \times 44^{3}/_{4}$ inches. Signed in Greek characters, lower right: *Domenikos Theotocopoulos*. Gift of Edward Drummond Libbey, 1946.

DIEGO VELÁZQUEZ (1599-1660).
Man with a Wine Glass.
Oil on canvas. 30 x 25 inches.
Gift of Edward Drummond Libbey, 1924.

Spanish Painting in the Museum Collection

The growth of a museum's collection is an interesting record of many things including taste, economics, availability, and interest. Often, a national school within a collection forms a group of objects that reveals an especially fine and complete section in the history of art. Spanish paintings, for example, comprise a significant part of the total collection of approximately 700 paintings in The Toledo Museum of Art.

The first paintings for the Museum were acquired in 1904, when a group of Russian pictures were purchased from the St. Louis World's Fair. By 1915 the private collection of Mr. and Mrs. Edward Drummond Libbey included paintings by Rembrandt, Hals, Turner, Holbein, Constable—and their first work by a Spanish master, *Man with* a

Wine Glass, by Diego Velázquez. This painting is characteristic of Velázquez' early work in Madrid, painted about 1623-1625. It closely resembles the paintings in earthy colors and humble subjects of his Seville period. The pose and stark placement of a half-length figure against a neutral background corresponds with other portraits by Velázquez of this date. Often identified with the model appearing in *The Geographer* (Musée des Beaux Arts, Rouen), this smiling man extending a gloved hand with a glass probably represents a court buffoon or a jester such as Manuel de Gante, Antonio Bañules, or Pablillos de Valladolid. The painting was in the collection of Sir Gabriel Prior Goldney of Chippenham, Wiltshire, England, until 1914. It may very well have been acquired by the English from French baggage trains captured during the Napoleonic War in Spain. The Velázquez authorship was not established until Langton Douglas acquired it and he and August L. Mayer, the great historian of Spanish art, confirmed it as an important work by this Spanish master.

The first Spanish painting actually given to the Museum was *The Flight into Egypt* by Francisco de Zurbarán. Mr. Libbey was attracted to the masterpieces of Zurbarán while traveling in Spain in 1922, and one year later he acquired this painting. The large composition, perhaps executed for a monastery or nunnery refectory, was executed about 1638 in the last years of the most fruitful period of Zurbarán's career. His monumental figures are staged in the shallow space of this painting, wearing robes of lemon yellow, rose, grey and white. The light colors strongly contrast with the darks, suggesting sculptured forms. Zurbarán was assisted perhaps by his students, Miguel and Francisco Polanco, with this painting. The first known owner of the picture was George William, fourth Earl of Clarendon (1800-1870), an English envoy to Madrid in 1833-1839. The painting remained with the Clarendon family until 1920. The coincidence of the Earl's presence in Madrid during the 1835 and 1837 secularizations of the monasteries suggests that *The Flight into Egypt* was a confiscated picture which he purchased. The age of the Christ Child suggests that *The Return from Egypt* might be a more appropriate title than the one long associated with the painting.

The smallest Spanish painting in the collection, *The Adoration of the Kings,* ca. 1500, by The Játiva Master, richly illustrates the Valencian School of artists in the late Middle Ages and early Renaissance. The delicate retiring and rather shy figures of this master are brought well forward to the picture plane and crowded into a tight space. Dramatic chiaroscuro effects blend the elements within the composition into a unified whole. This panel painting was acquired by the Museum in 1926. Also in 1926 the Museum acquired as the gift of Mr. Libbey the portrait by Jusepe de Ribera, *Giovanni Maria Trabaci (1580-1647),* choirmaster at the Court of Naples. This portrait, signed and dated 1638, was formerly known as *Portrait of a Musician.* The prestigious history of the painting begins when King Augustus III of Poland (1696-1763), Elector of Saxony, gave the picture to the Potocki family of Poland, and by the mid-19th century it was in the famous collection of Count Gregory Stroganoff, Rome. Somber in tonality, with forehead, nose and hands painted in rich impasto, the dignified character of the choirmaster with music sheet and conducting staff in his hands recalls Ribera's other works from his second period, between 1630-1639.

FRANCISCO DE ZURBARAN (1598-1662).
The Flight into Egypt. Oil on canvas.
75 5/8 x 97 5/8 inches.
Gift of Edward Drummond Libbey, 1923.

The Spanish predilection for the bull fight is dramatically captured in *The Bull Fight* by Francisco Goya, a painting acquired by the Museum in 1929. In the sketchiest manner, the artist has rendered the emotional scene in a divided bull ring of gored horses and men, rampaging bull, and surging crowds. In Goya's last years, while he was a refugee in Bordeaux, France, he executed a series of four lithographs in 1825, *The Bulls of Bordeaux*. The Toledo painting is closely related to one plate in the series, *Bravo Toro* (Delteil 287). From the collections of MM. Edwards (by 1905), Feral, and Xanroff, all of Paris, the painting has been attributed by several scholars to Eugenio Lucas y Padilla, a noted follower of Goya.

Flemish in style and manner, but infused with Fernando Gallego's own Castilian temperament, is *The Epiphany,* acquired in 1940. The style clearly indicates the influence of Dirk Bouts, and the tightly executed figures in a Gothic landscape mark Gallego's Hispano-Flem-

ish amalgamation. In the distant landscape, the vision of the Virgin and Child hover above the tiny figures of the three Kings bathing in a river.

Although this panel is often identified with the Ciudad Rodrigo retablo (University of Arizona, Tucson, Arizona) stylistically it agrees with early works by Gallego, about 1475. It is a variation of *The Epiphany* included in the retablo of Santa María la Mayor, Trujillo, Spain. In 1888 the Toledo Museum painting was in the de Miró Collection when exhibited in Barcelona and by 1903 it was in the Pacully Collection, Paris. This work represents Spain's most talented artist of the last half of the 15th century.

El Greco's *Christ at Gethsemane,* the first of two paintings by this master acquired for the Museum, is rightfully considered one of the finest works by this Spanish titan. El Greco is shown in this painting as a supreme expressionist of the 16th century. The last private owner of the painting was Arthur Sachs, New York, and it was previously owned by Lionel Harris, London. Mr. Harris at one time also owned another version of this painting, now in the National Gallery, London. Until 1919 the painting was in the Cacho Collection, Madrid.

This theme was treated several times by El Greco, and his interpretation is not objective but emotional, full of spiritual intensity. A defined spatial depth is exchanged for a composition including various figure elements unrelated to each other in space, truly Mannerist in concept. El Greco's interpretation actually is a synthesis of the Biblical accounts in the New Testament. The Apostles Peter, James and John in their deep sleep are wrapped in a cloud that supports the angel with its chalice. This storm-swept, brooding landscape with its delicate bits of flora in the foreground recall El Greco's *Martyrdom of St. Maurice.* Indeed, the paintings may have been done in the same year, about 1590.

The Toledo Museum of Art acquired a second painting by El Greco, *The Annunciation,* in 1951. It is one of at least eleven compositions of this subject by El Greco (according to the scholar, August L. Mayer) and its history includes ownership by S. Biron; Marqués de Cevera; Don Fabrisio Postestad, Madrid; and Ralph M. Coe, Cleveland, Ohio between 1928-1951. The elements telling the story of the Annunciation to the Virgin are reduced here to the basic figures with a minimum of additional elements. El Greco adds only a small bouquet of delicately painted flowers, a basket of needlework, and a reading bench for the Virgin.

Bathing the figures in that eerie light so typical of his later paintings, El Greco brings the angel and the Virgin up to the picture plane, suggesting little depth or dimension. Not shown in the illustration and hidden by the frame is a narrow strip along the left side of the canvas, a "filler" on which El Greco wiped his brushes. The painting probably dates from 1597-1600, but a date as early as 1580-1586 has been suggested.

The masterful portrait of a *Young Spanish Prince Dressed as a Cardinal* by Juan Martínez del Mazo was acquired by the Museum in 1951. Once in the Harrach Collection, Vienna, the painting beautifully indicates Mazo's eminence as a court painter and successor to Velázquez.

JÁTIVA MASTER (Active ca. 1500).
Adoration of the Magi.
Oil on panel. 12 x 8 3/4 inches.
Gift of Edward Drummond Libbey, 1926.

FRANCISCO GOYA (1746-1828).
The Bull Fight.
Oil on canvas. 24 3/4 x 36 1/2 inches.
Gift of Edward Drummond Libbey, 1929.

Indeed, for many years this portrait was ascribed to Velázquez by several scholars. The little boy stands in a room of the old Alcázar, Madrid, and the landscape glimpsed through the opening at the right probably shows the Manzanares River, the Casa del Campo, and in the distance the Sierra Guadarrama.

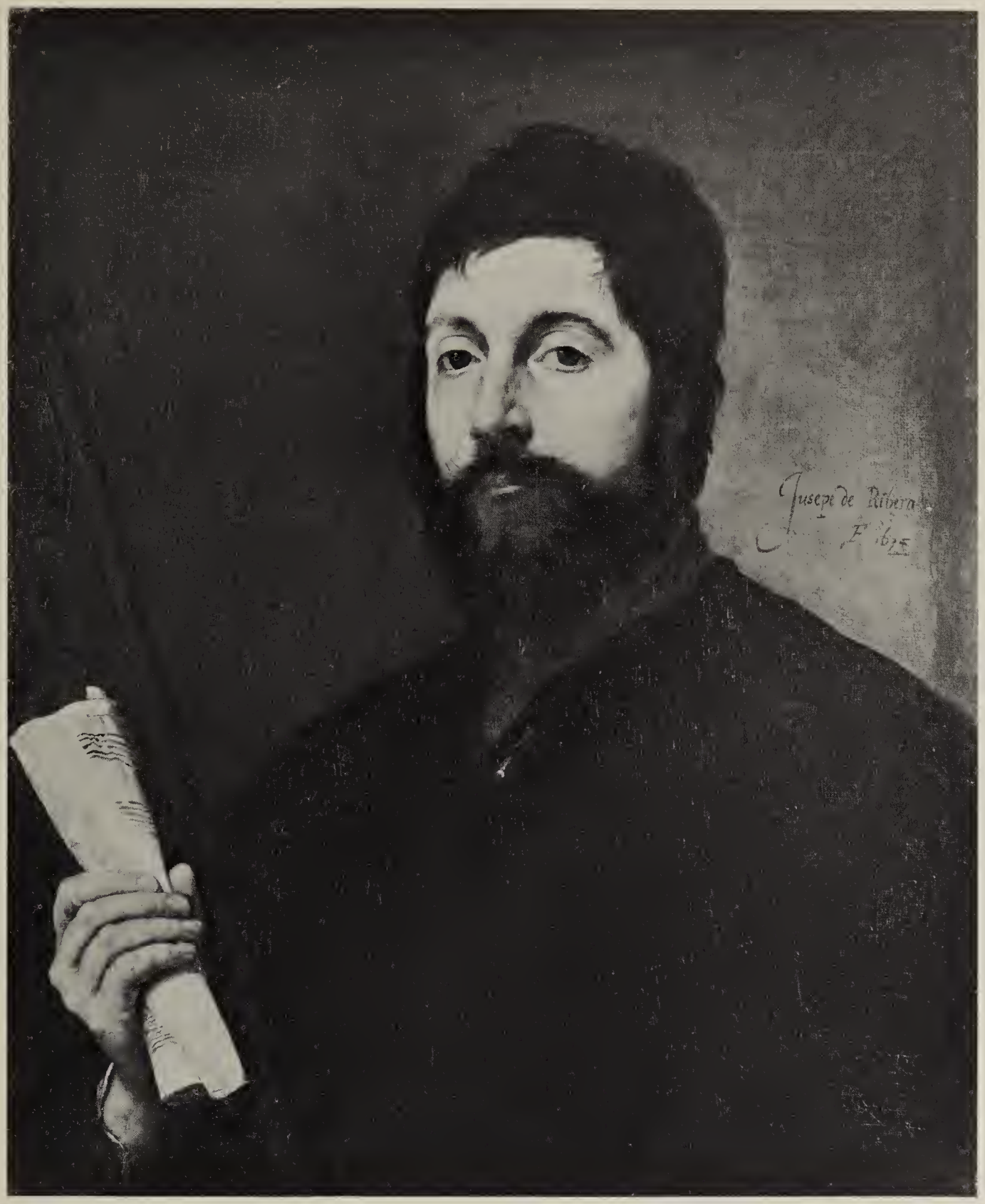
The identity of the sitter remains an enigma. A handwritten note in the Harrach archives states that the painting was purchased in Madrid, probably between 1672-1675, when Ferdinand Bonaventura Harrach (1636-1706) served as Ambassador to Madrid. It has been suggested that the boy might be a natural son of King Philip IV, a royal prince elevated to cardinal's rank as a youth. It has been maintained also that the sitter is Franz Anton Harrach, a son of the Ambassador, born in 1665. But as Mazo died in 1667, five years before Count Harrach went to Madrid, it is hardly possible that a member of the Harrach family is here represented. It is now believed that the boy may be one of Mazo's sons, as he resembles the lads portrayed in *The Artist's Family*, a fine group portrait by Mazo in the Kunsthistorisches Museum, Vienna. The Toledo Museum painting probably dates about 1652-1655, or as late as 1663-1667, if the sitter is a Mazo child.

The stark medieval images of frescoes and sculptured saints along the pilgrimage route to Santiago de Compostela instructed and delighted the many travelers. Two fresco fragments added to the Museum's collection of Spanish paintings in 1956 represent the Romanesque style in northern Spain. The two standing saints in arcades, Saints James and Philip, are attributed to the Master of the Last Judgement, about 1125. Economy of design and hierarchic aloofness characterize this fragment and the fresco of St. John by the Master of Isabarre. Active in the late 13th century, this Master painted a fresco cycle for the Church of San Lorenzo at Isabarre, Spain. This fragment was once included in a zone of saints in arches beneath the pantocrator immediately behind the main altar. Both frescoes have been transferred to canvas and wood support.

The most recent acquisition among the Museum's Spanish paintings was made in 1959 when Francisco Goya's *Children with a Cart* was acquired. In this gay study of children at play, the exuberance and early rococo manner of the artist is apparent. Painted in 1778-1779 as a cartoon or sketch for a tapestry, the canvas was delivered on January 5, 1779, to the Real Fábrica de Tapices de Santa Bárbara. It is one of at least six cartoons painted between April 1778 and February 1779 for tapestries made to complete the decoration of the apartments of the Princes of Asturias in the Pardo Palace outside of Madrid. Three tapestries are known to have been woven from this cartoon.

Goya excelled here in depicting a childish diversion of four children grouped around a cart. Unlike many of the Madrid artists painting cartoons for tapestries, Goya employed scenes of Spanish everyday life or *genre* as his subjects. Cartoons such as this one illustrating children at play captured the impression of a moment. This is an interesting contrast to his later works when the stark, sometimes brutal essence of a subject was characterized. The cartoon itself was placed in the Pardo Palace, where it remained until its disappearance during the September Revolution of 1868. Rococo in style and certainly influenced by the painting of Bayeu and Mengs, the rich impasto and broadly painted sections clearly foretell the later development of this master artist.

Millard F. Rogers, Jr.



JUSEPE DE RIBERA (1590-1652).
Giovanni Maria Trabacci.
Oil on canvas.
30 3/8 x 24 5/8 inches.
Signed upper right:
Jusepe de Ribera/F. 1638.
Gift of Edward Drummond Libbey, 1926.

FERNANDO GALLEGO (1440-1507).
The Adoration of the Magi.
Oil on panel. 50 x 40 1/2 inches.
Gift of Edward Drummond Libbey, 1940.

DOMENIKOS THEOTOCOPOULOS,
called EL GRECO (1541-1614).
Christ at Gethsemane.
Oil on canvas.
40 1/4 x 44 3/4 inches.
Signed in Greek characters, lower right:
Domenikos Theotocopoulos.
Gift of Edward Drummond Libbey,
1946.

DOMENIKOS THEOTOCOPOULOS, called EL GRECO (1541-1614).
The Annunciation.
Oil on canvas. 49 5/8 x 32 inches.
Gift of Edward Drummond Libbey, 1951.

JUAN MARTÍNEZ DEL MAZO
(ca. 1612-1667).
Young Prince Dressed as a Cardinal.
Oil on canvas. 65 7/8 x 48 inches.
Gift of Edward Drummond Libbey,
1951.

MASTER OF THE LAST JUDGMENT
(Active ca. 1125).
Sts. James and Philip.
Fresco transferred to canvas.
55 1/4 x 33 inches.
Museum Purchase, 1956.

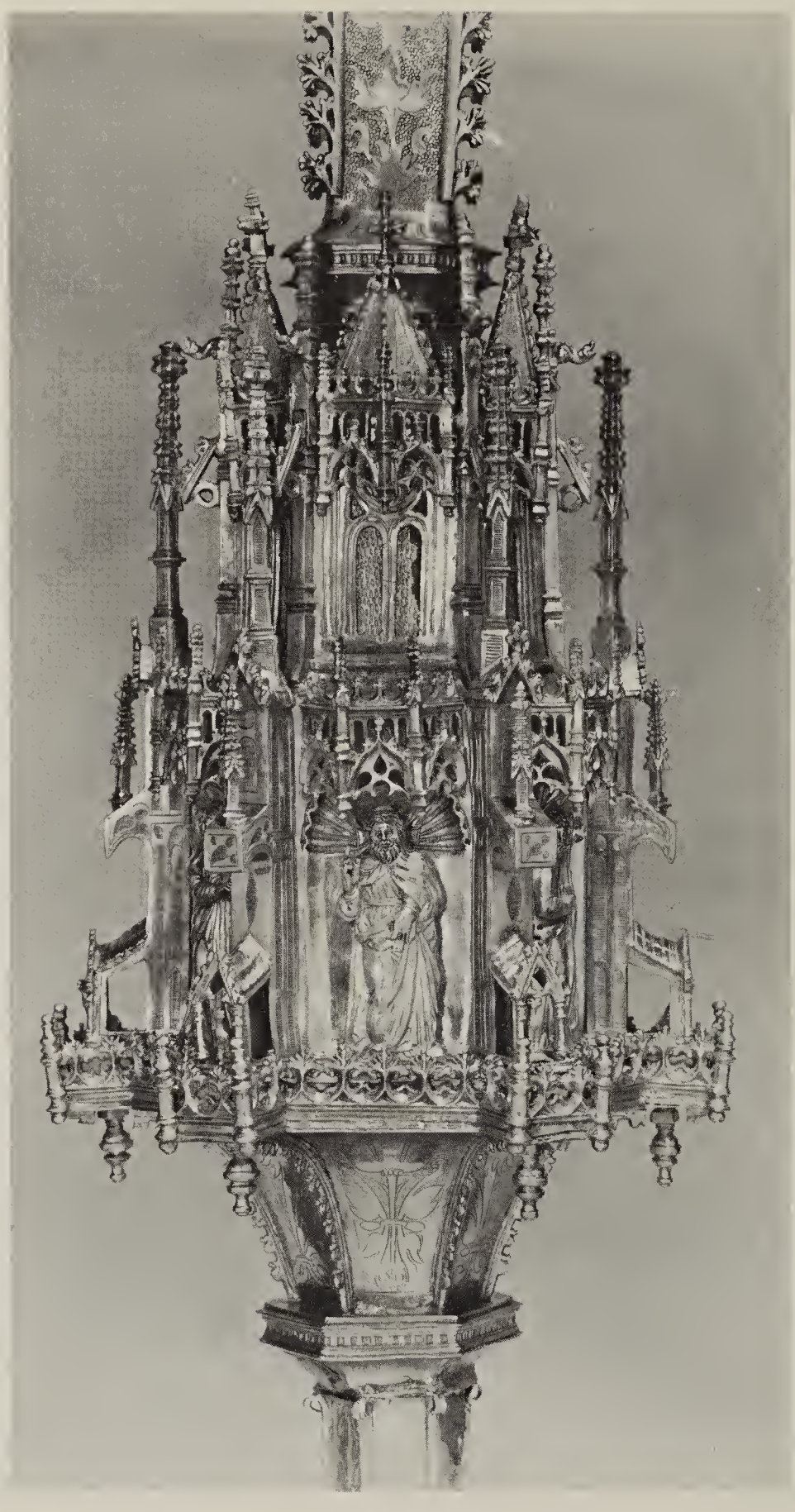
MASTER OF ISABARRE
(Active late 13th century).
St. John.
Fresco transferred to canvas.
60 1/4 x 24 3/4 inches.
Museum Purchase, 1956.

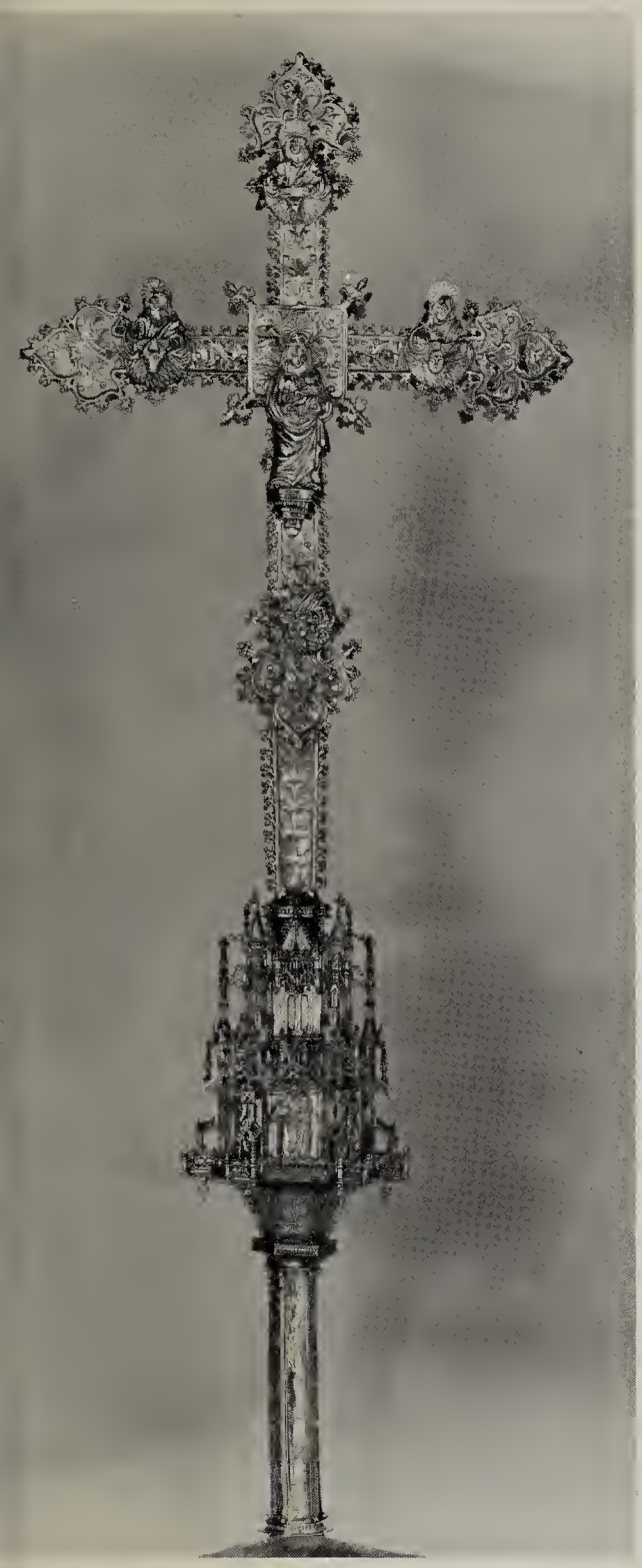
FRANCISCO GOYA (1746-1828).
Children with a Cart.
Oil on canvas. 57 1/4 x 37 inches.
Gift of Edward Drummond Libbey, 1959.

Other Spanish Arts

Basin. Manises, ca. 1470-1475.
Tin-glazed earthenware.
Diam. 19 3/8 inches.
Gift of Florence Scott Libbey. 61.14.

Plate. Manises, ca. 1430.
Tin-glazed earthenware.
Diam. 17 3/4 inches.
Gift of Florence Scott Libbey. 54.19.

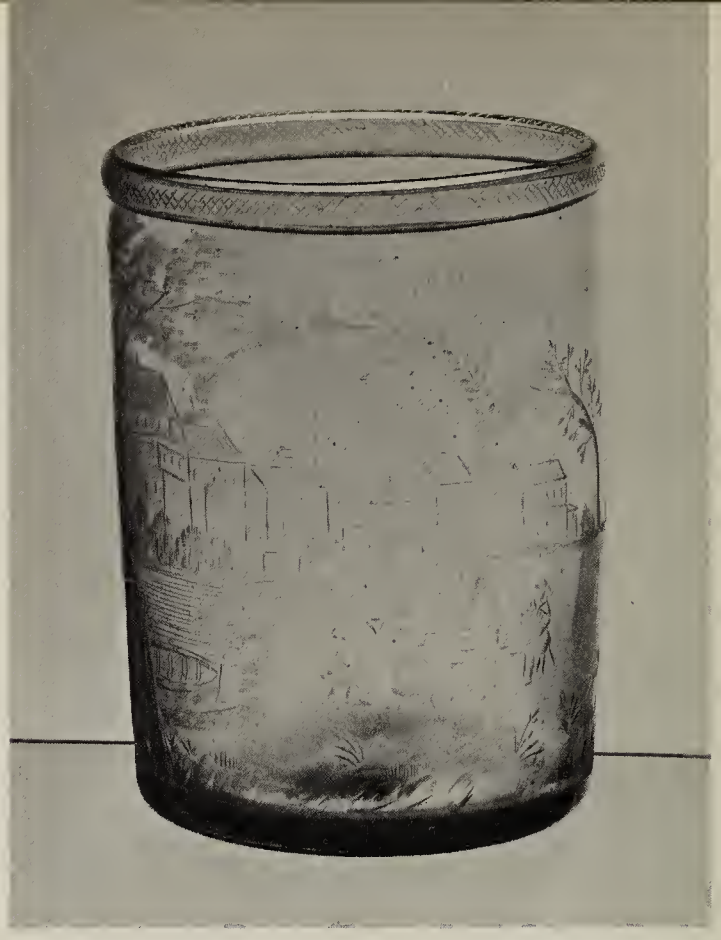




Processional Cross. (*Detail,* left)
Barcelona, early 16th century.
Silver and silver-gilt.
Ht. 43 7/8 inches.
Museum Purchase. 62.4.

Candlestick, ca. 1590-1600.
Gilt-bronze, silver and champlevé enamel.
Ht. 18 1/2 inches.
Gift of Florence Scott Libbey. 59.10.

Tumbler. La Granja de S. Ildefonso, late 18th century.
Free-blown, engraved and gilt.
Ht. 4 inches.
Gift of Edward Drummond Libbey.
53.45A.



Tumbler. 1760-1780.
Free-blown, wheel-engraved.
Ht. 5 1/4 inches.
Inscribed: MAYO.
Museum Purchase. 56.13.

Pitcher. (Perhaps French). 18th century.
Free-blown and pattern-molded.
Ht. 9 1/2 inches.
Ex-coll: Leon Daime, Paris. 25.114.

Goblet. Early 17th century.
Free-blown.
Ht. 6 5/16 inches. 61.1

Cantir. 18th century
Free-blown and pattern-molded.
Ht. ~~12 1/2 inches~~. 10 3/4 inches
Ex-coll: Arbib, ~~Venice~~ SPAIN. 25.117.
Gifts of Edward Drummond Libbey.

JUSEPE DE RIBERA (1590-1652).
The Poet
Etching. 6 x 4 11/16 inches.
Bartsch XX, no. 10.
Gift of Frederick B. Shoemaker Fund.
53.9.

FRANCISCO GOYA (1746-1828).
The Famous American, Mariano Ceballos (From *Bulls of Bordeaux* series). Lithograph.
12 1/4 x 16 inches.
Delteil 286 II/II.
Ex-coll: Loys Delteil.
Museum Purchase. 54.23A.

FRANCISCO GOYA (1746-1828).
The Spanish Diversion (From *Bulls of Bordeaux* series). Lithograph.
11 13/16 x 16 inches.
Delteil 288 II/III.
Ex-coll: Loys Delteil.
Museum Purchase. 54.23C.